

Cheers!

THE MAGAZINE OF RECORD STATISTICS May/June 1990 AND INFORMATION \$1.00

**record research**

We have the best readers!

the **H<sup>3</sup> chrono-matrix file**

PART 34 **Harold H. Hartel** (see page 7)

Spivey Records (see page 24)

**THE TALKING PHOTO CORPORATION**

**TALK-O-PHOTO**

**SPEAKS FOR ITSELF**

PATENT PENDING

**NEW YORK** (see page 4)

perhaps the rarest picture label research! by the "Georges" Blacker & Wilson

**Capitol**

**IMPERIAL**

**Mercury**

5386 ASCAP 2:10

5345

**MY BLUE HEAVEN**  
(C. Whiting & W. Donaldson)  
**FATS DOMINO**

**MULE TRAIN**  
(Lange-Heath-Glickman)  
**FRANKIE LAINE**  
and the Melodians

**SERIES COMPILATIONS:**  
**CAPITOL 15000 (BENNETT) PART NINE** (see page 23)  
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**FRASE-ABRAMS**  
CORRECTIONS  
&  
ADDITIONS  
to Brian Rust's  
AMERICAN  
DANCE  
BAND  
DISCOGRAPHY  
(Volume 2  
(Lange to Zurke)  
(see page 10)

**CARL KENDZIORA,**  
(see p. 10)  
**BEHIND THE CORNERS**

**PHONOGRAPH RECORDING COMPANY**  
SAN FRANCISCO  
Electronic Process

**ALABAMA STOMP**  
JACK DANFORD and HIS BEN  
FRANKLIN HOTEL ORCHESTRA  
108

Unmasking 'Em, etc.

**Associated**  
Recorded Program Service

(see page 6)

**VERTICAL**  
No. 60,819-B  
(Matrix No. 27-4837)  
THE DEEP RIVER BOYS

**POPULAR VOCAL**

1. WALKIN' IN THE LIGHT	2:18 (PD)
2. RISE AND SHINE	2:18 (PD)
3. I'M A ROLLIN'	2:10 (PD)
4. I'M TRAMPING	2:11 (PD)
5. CLIMBIN' JACOB'S LADDER	2:32 (PD)

Part Two - Complete listing of R&B material on Associated transcriptions by Dave Kressley

**RAGGING the CLASSICS**  
John Sam Lewis (see page 3)

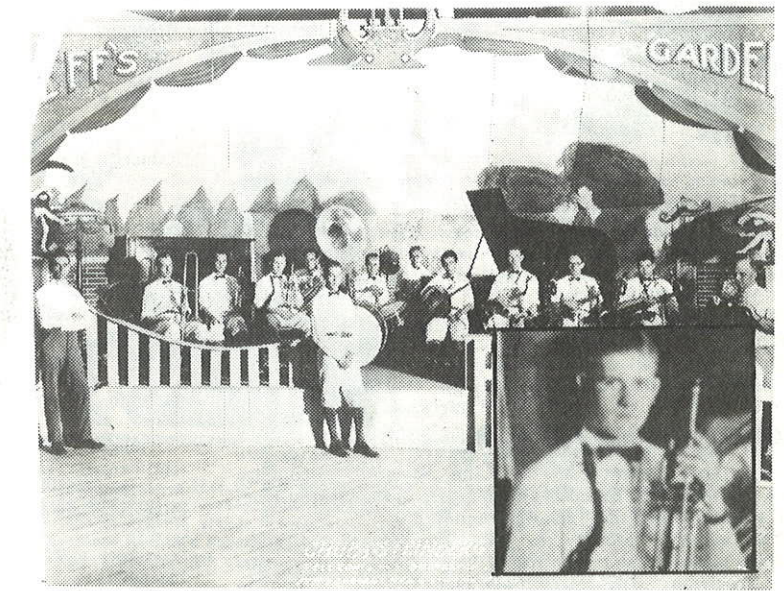
**DISCOGRAPHICAL SERENDIPITY**  
featuring  
**JULIUS BERGER**  
CELLIST  
(see page 8)

**\*\*\*\*FOUR WORD REVIEW** by LK  
-WONDERFUL ERA  
OF THE GREAT  
DANCE BANDS  
(WALKER)  
-BLUES WHO'S WHO  
(HARRIS)  
-OH, JESS (STACY)  
(KELLER)

PART THREE by  
George Blacker &  
Jean-Christophe  
Averty  
(see page 5)  
**BEGINNING OF THE EMERSON DYNASTY**  
**THE EMERSON-PATHE CONNECTION**

**EMERSON RECORD**  
No. 243  
**LA TOSCA**  
(Puccini)  
(see page 2)

An International Musical Treasure was and is "WILLIAM 'WILD BILL' DAVISON"  
His horn will never be silent!  
(JAN. 5, 1906 - NOV. 14, 1989)



Here are some really rare photos. The early band photo shows Bill (he's next to the tuba!) when he was at Jeff's Garden in Hamilton Ohio when he was a member of Chub (just one "b"). Steinberg and his Recording Orchestra. Also mentioned on photo is "Radio Station W.S.R.O." - Perhaps the band did some air play via this radio station. Photo was by one Jacob Murray Studios in Hamilton Ohio, 9-5-25. Bill passed it on to us (Mike Zaccagnino, Anita Sheer and LK) when we visited him at his Ossining N. Y. home many years ago. If I can ever find one of my notebooks I'll pass on to you the informative interview we had with Bill. The other photo was taken by one of our greatest jazz photographers, Duncan Scheidt, down at the Stuyvesant Casino in the early 50s??... (left to right): Wild Bill; Dan Morgenstern, comb; Lenny Leiberman, avid listener; Bob Hoffman, comb; Carl Kendziora and Len Kunstadt, kazoos. If my memory serves me right?? we were playing, too... not just posing (research, eh!) /LK

(turn to page 2 for a further tribute to Wild Bill Davison)



What better tribute could be paid to Bill than to reprint Jack Bradley's glowing report on Wild Bill which originally appeared in our RR issue 40 - Jan 1962. It not only provided us with some factual history of what Wild Bill was doing in NYC in the last months of 1961 - but the section, "SOME QUOTABLE NOTES" is a classic in admiration of Wild Bill's great talent. Jack! you certainly supplied us with a "forever" article. Unfortunately RR#40 is long out of supply, so this reprint has added significance.

## WILD BILL'S BACK IN TOWN

By Jack Bradley



PHOTO BY JACK BRADLEY

It was just about a year ago when Wild Bill Davison left N. Y. C. to establish residence on the west coast. However, he arrived back in town last month, along with Vic Dickenson and Buster Bailey who had been on the road with him in Chicago, St. Louis, and other points West.

This is the same front line which appeared at Central Plaza on November 10th, with veteran rhythm-makers Cliff Jackson and Zutty Singleton filling out the group. (George Wettling occupied the drum chair the following evening). Although the Plaza clientele has always preferred such flag wavers as "Saints" and "Night Train", the band's interpretation of "Careless Love" showed that the blues are still the best. But even more moving than "Careless Love" was Spencer Williams' beautiful "Tishomingo Blues." Wild Bill considers this tune one of the greatest blues ever written, -- and that's the way he played it.

The following Monday the Wild One dropped into Jimmy Ryan's to jam with the regular trio of Tony Parenti, Don Frye and Zutty Singleton. Louis Metcalf also chose this same evening to sit in, marking his first public appearance since his hospitalization a few months back.

This cornet-trumpet duo created some of the hottest jazz which I have ever heard at Ryan's. This was not a cutting contest but what appeared to be a mutual admiration society. The ensembles were as outstanding as the solos, with Louis playing lead and Bill playing harmony. The musicians were happily familiar with "Limehouse Blues", "Confessin'", "Struttin' with Some Barbecue", "Indiana" and the seldom heard, "Oh, Baby".

December 5th marks the opening of Bill's group at Nick's. With him will be Vic Dickenson, Buster Bailey, Dick Wellstood, Willie Wayman (bass and trumpet) and Mickey Sheen, (drums). This promises to be one of the finest groups ever -- so all you Wild Bill fans better be sure to make it on down to Nick's.

### SOME QUOTABLE QUOTES

Wild Bill Davison's admiration for Louis Armstrong is strongly in evidence on his recorded works. Here are but a few of the Armstrong classics which Bill (at one time advertised as "The White Louis Armstrong") has recorded:

Hotter Than That, - I Can't Give You Anything But Love, - Struttin' with Some Barbecue, - Shine, - When You're Smilin' -- Sweet Sue, - Dippermouth Blues, - Save It, Pretty Mama, - Wild Man Blues, - Confessin', - Georgia On My Mind, - Tiger Rag, - Chinatown, - Rockin' Chair, - Blue Again.

Bill was once quoted as saying "I've heard Louis so much that I copied his tone as much as possible, and the feeling in his heart.

Just to be able to make one NOTE that sounds like Louis is enough to accomplish in a lifetime."

Over the past dozen years the following laurels have been heaped upon this cosmopolitan cornetist:

"Next to Louis, he's my favorite trumpet player".

- Zutty Singleton

"He is to the horn what the blues-shouters are to the voice; straight-forward, honest, vigorous and invigorating."

- George Simon

"There is only one Wild Bill Davison. His horn - hot and yet piercingly sweet - is one of the sounds that our time will be remembered by."

- Rudi Blesh

"... The greatest living cornetist, "Wild Bill" Davison, who brings back to our ears some of the mythical glory of Oliver, Bix and Bubber Miley with his efflaging (sic) brass."

- Jack McKinney

"... the cockiest, sassiest, even blowsiest trumpet style in jazz."

- John S. Wilson

"... one of the greatest jazz horns of all time."

- John Steiner

"When he takes off into one of those searing breaks, like a strong man tearing up a tent, a breeze ruffles my hair."

- Humphrey Lyttleton

"... one of the hottest of trumpet men"

- Bill Grauer

"... a leading jazz spirit in and around the New York area ever since he first charged into town in 1940"

- Orrin Keepnews

"... a musical hurricane being forced through too small an opening."

- Irving Townsend

"... the hottest horn in Dixieland"

- Bill Grauer

"... combining Louis Armstrong's uncluttered phrasing and Roy Eldridge's rough-edged, singing jazz sound... he's a helluva trumpet player."

- Jack Tracy

"There is only one Bill, as millions of women coast to coast will attest."

- Jafsic

"... damn the torpedoes style of cornet"

- New Yorker

"... rough... forceful... plunging... poignant... raucous... sentimental... aggressive... crying... relaxed... incisive... Armstrong-like... hard biting... tender and strong... happy drive... intense yearning... bright decisiveness..."

- George Simon

"... hot... wild, surprising... exciting... explosive... incendiary... driving... dramatic... lyrical... piercingly sweet... unmatchable..."

- Rudy Blesh

"... drive and toughness... a phenomenon..."

- Frederic Ramsey

"... fullsome and eloquent... violent... climatic..."

- Max Margulis

"... driving... gutty... incisive..."

- George Hoefer

"... throbbing... phenomenal..."

- Carlton Brown

"... a sky rocket..."

- Dom Cerulli

"... wonderful explosions... melodic... gusts and gutters..."

- Irving Townsend

"... do or die..."

- Orin Keepnews

"... brash... tart... defiant... lush... expansive... barking..."

- John S. Wilson

"Any way you look at him, there is no one like him"

- Eddie Condon

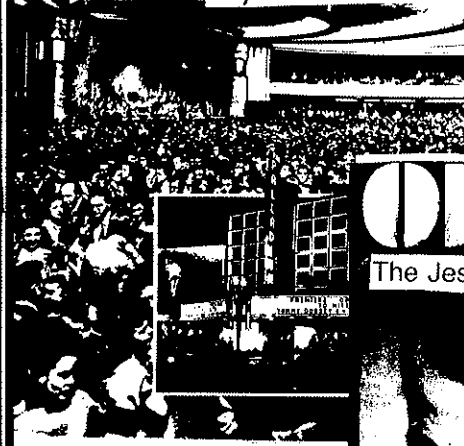
### WILD BILL'S LATEST WAXING

Wild Bill Davison most recent LP is "WILD BILL DAVISON PLAYS THE GREATEST OF THE GREAT" on DIXIELAND JUBILEE - DJ 508

Another Four Word Review [RR recommends 'em highly!] by LK

## The Wonderful Era of the Great Dance Bands

by Leo Walker



## OH, JESS!

The Jess Stacy Story & Discography

By Keith Keller

### New preface by the author

It's back again! This is a "must" Leo Walker companion volume to his recently published "The Big Band Almanac" which we reviewed in our last issue. Where Leo alphabetically emphasized the band leaders in his Almanac, his Great Dance Bands volume is a chronological vehicle carrying you from the formative years of the late teens and early 20s up through the big band decline of the 50s. This 315 page volume abounds with photos galore as with his Almanac. This book is a paper back DaCapo re-published edition which is supplemented by Leo with a new preface and corrections. We will be handling the book... (see page 24)...



## A Biographical Dictionary of Blues Singers

# BLUES WHO'S WHO

Sheldon Harris

"OH, JESS" by Keith Keller is an absorbing 225 page historical depiction of JESS STACY, truly one of our greatest jazz pianists. Besides its factual interview information it abounds with biographical anecdotal remembrances which are spiced with humorous quips. In addition to 48 pages of rare photos it also includes Jess' Filmography and a 43 page Discography with much new information which documents his prolific recording adventures from Al Katz and his Kittens in 1926 through Benny Goodman and many others right up to the early 70s. The Jess Stacy book is mainly available from "JAZZ MEDIA", Dorthesvej 39, 2400 Copenhagen, Denmark - and perhaps here in the States from OLB JAZZ, Box 2663, Providence Rhode Island 02907 (phone 401-941-6640) At: Fred Turco. Contact them of how to acquire the book.

### About BLUES RESEARCH Magazine!!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system RR. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER, BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, BAR etc) Recordings

The following back issues of BLUES RESEARCH are available:  
ISSUE 3 - Aristocrat, Chess, Chief, Rhinoceros, Sultan, Sunbeam, etc.  
ISSUE 9 - Nashboro, Exelco, Naxos, etc - and label index of issues 1 thru 8  
ISSUE 15 - Manor, Arco, Regis and JOB  
ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.  
ISSUE 17 - Detroit labels: Fortune, Senecation, J.V.B., H.Q., Stratus  
(Att: Issue 17 was incorporated into RR issue 129/30)

Record Research also published installments of KDNG, FEDERAL and DELUXE, I interested in availability please write us...

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105 106 107 108 109 110 111 112 113/4  
115 116 117 118 119/20 121 122 123  
124 125/6 127 128 129/30 131 132 133  
134 135/6 137/8 139/40 141 142 143  
144/5 146/7 148 149/50 151/2 153/4  
155/6 157/8 159/60 161/2 163/4 165/6  
167/8 169/70 171/2 173/4 175/6 177/8  
179/80 181/2 183/4 185/6 187/8 189/90  
191/2 193/4 195/6 197/8 199/200 201/2  
203/4 205/6 207/8 209/10 211/12 213/4  
215/6 217/8 219/20 221/2 223/4 225/6  
227/8 229/30 231/2 233/4 235/6 237/8 239/40 241/2

If you would like to get only HALF of this Historic Offer of back issues - that is issues 71 thru 172 it would come out \$51 post paid, if you choose the other half, that is issue 173 thru 242, it would also come out to \$51. On non USA orders please add \$2.00

ATT: IF YOU ARE INTERESTED IN A COMPLETE RUN OF RR MAGS FROM ISSUE 71 (OCT 1965) THRU ISSUE 242 (OCT 1989) 172 ISSUES - YOU CAN OBTAIN THIS RUN FOR \$86 IN U.S.A. OR \$89 FOREIGN. MAKE REMITTANCE PAYABLE TO LEN KUNSTADT. MENTION THAT YOU WISH TO AVAIL YOURSELF OF THIS RUN OF BACK ISSUES, 71 THRU 242 AS ADVERTISED IN RR #243/4.

ATTENTION! English subs or renewals (see mail) ENGLISH SUB REP. is DEREK COLLIER, 6 THE CRESTY SABBODGEMORTH, HERTS CM21 0JR, ENGLAND. It's £3.50 for 10 issues (5 double issues). Cheers!

## RECORD RESEARCH

65 Grand Avenue Brooklyn N.Y. 11205 USA

Subscription (World-wide) \$5.00 for 10 issues (5 double issues) Editors: Len Kunstadt and Bob Colton

Contributing staff: George Blacker, Bob Davenport, Bill Fraser, Harold Flinders, Harold H. Hartel, Sheldon Harris, Bob Healy, Carl Kanders, John Sam Lewis, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Howard Zenters and Ray Yile.

Contents of RR are indexed in Music Index (USA)...

If checked RENEWAL is due! \$5.00 for 10 issues...

Please make remittance payable to LEN KUNSTADT. Air Mail is \$11.00 for Europe and \$12.00 for Asia, Australia & Africa

# DISCOING IN GEORGE BLACKER

"TALK-O-PHOTO"  
by the two GEORGES:  
Contribution by collector-researcher,  
GEORGE E. WILSON  
Analysis by GEORGE BLACKER

Another odd record series with which Emerson was involved, at least to the extent that they cut the masters, is the "TALK-O-PHOTO" series. These were single-sided records, made of some sort of plastic laminate on a cardboard core, and about 6 inches in diameter. The reverse or blank side of the record is covered by a photograph of the artist speaking on the "front" side. In all known cases, the speaker is a movie star. The listing which follows is derived in part from listings printed on the backs of the two different "Talk-O-Photo" sleeves; master numbers, for the most part, are outside submissions.

If the series began at 1 and ran as high as 91 as may be seen below, I can only wonder why the records are so rare today. Until a very recent Record Research Associates (RRA) meeting, I had never seen one of them in the flesh. It was George Wilson that brought three of 'em in, much to the discographical delight of the RRA faithful. That's where I traced two master numbers hitherto unknown to me, and confirmed one I'd already filed from another source. Enough of that! Let's get to the listing!

- 57(21557-2): "Stage Fright" - Mary Miles Minter  
60: "I Wish I Were a Hero" - William Russell  
65: "My Dream" - H.B. Warner  
72: "Don't You?" - J. Warren Kerrigan  
74(21574-10): "Happiness" - Gloria Swanson  
79(21579-15): "Girls I Have Loved" - Lew Cody  
80: "My Prize Love Letter" - Clara Kimball Young  
81: "My Ambitions" - Anita Stewart  
82: "Who Would Change Places With Me?" - Mildred Harris Chaplin  
83: "The Vision" - Bert Lytell  
90(21590-2B): "My Real Self" - Mae Murray  
91(21591-2A): "How To Become A Star" - David Powell

A remark about the masters of numbers 57 and 74 may well be in order: I'm not ABSOLUTELY sure whether the master numbers cited are those of the titles listed; they may not be if Miss Minter and Miss Swanson made other titles in the series. The records were played, but I was busy copying the list of titles from one sleeve in the lot and taking down the master numbers to pay proper attention to what the ladies were saying (a hen-pecked bachelor, I?). The odds seem mostly in favor of they being correct, but the outside chance that they aren't must be kept in mind. To compound the confusion, the labels of the records do not cite either titles or catalog numbers -- at least, they didn't on the three I saw. Nice way to run a railroad! Y.



Gloria Swanson  
"Happiness"

## FAMOUS MOVIE STARS WILL TALK TO YOU

ON  
"TALK-O-PHOTO" RECORDS

A COMBINATION OF  
PHOTOGRAPH RECORD by the STAR  
PHOTOGRAPH OF THE STAR  
AUTOGRAPH OF THE STAR

57 "Stage Fright" Mary Miles Minter	80 "My Prize Love Letter" Clara Kimball Young
60 "I Wish I Were a Hero" William Russell	81 "My Ambitions" Anita Stewart
65 "My Dream" H.B. Warner	82 "Who Would Change Places With Me?" Mildred Harris Chaplin
72 "Don't You?" J. Warren Kerrigan	83 "The Vision" Bert Lytell
74 "Happiness" Gloria Swanson	84 "My Real Self" Mae Murray
79 "Girls I Have Loved" Lew Cody	85 "How To Become A Star" David Powell

ACTUALLY  
NO. 79 (LX) PRICE 35 CENTS, 3 FOR \$1.00

TALKING PHOTO CORPORATION

Robert E. ("Pat") Whelan, President

334 FIFTH AVENUE, NEW YORK, N. Y.

This very descriptive copy on the front of this sleeve is well-worth noting! The recordings date from ca. 1919/1920!

should add as well that the first half of the Mary Miles Minter record was unplayable, though the photo on the back was unaffected. At least, it was still usable as a pin-up. ....so there you have it; all that I know about Talk-O-Photo records. Additions are welcome; indeed, they are actively solicited! Master numbers, new titles -- anything! It's even possible that I'd be in the market for one of 'em myself, if the price is right -- i.e., something below a quart of blood and my left arm. But further data are very much desired, even beyond a record for disposition. LET'S HEAR FROM YOU!!!

(To be continued!... we still have Mae Murray and Mary Miles Minter to contend with -- plus other data which has just come to be.  
/Ed. LK for the two Georges)

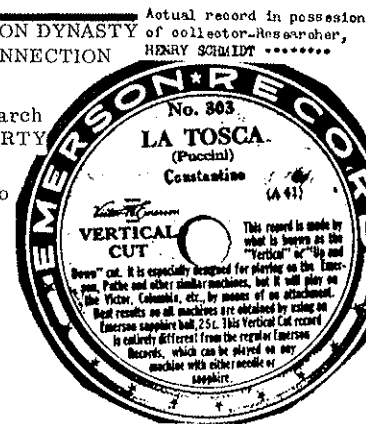
BEGINNING OF THE EMERSON DYNASTY  
THE EMERSON-PATHE CONNECTION  
by GEORGE BLACKER

with timely additional research  
from Jean-Christophe AVERTY

BP. 133  
6 Rue Victor Hugo  
92150 SURESNES  
FRANCE

(continued research  
PART THREE)

(see RR 239/LK & 241/2  
for Part one and two)



Dear Mr. George Blacker!

After having read your most interesting article in RR on the early EMERSON 300 series I do submit various addenda which I hope will further your investigation into this pioneering Emerson 6" vertical cut (hill and dale) one-sided rarities. --Jean-Christophe AVERTY (Editor LK notes: In the interest of cumulative research we will repeat Blacker's Emerson 300 numerical, appearing in RR 239/LK... followed by Averty's current additional information.)

301: "La Tosca" ("E lucevan le Stelle") - Enrico Caruso  
(GB) Caruso -- from Pathé/AICC Cylinder 84004.

All three Caruso cylinder titles were reissued on various Pathé discs, but I have no catalog numbers for them. Since the playing time of the Emerson discs seldom exceeded 1 1/2 minutes, it is obvious that none of these records are complete renditions.

\*\*EMERSON 301 (from Averty)

- Source is a PATHE CATALOGUE, OCTOBER 1905, page 23:  
- 84004 existed in two sizes: "ordinary" and "inter"  
E LUCEVAN LE STELLE ("LA TOSCA") (Puccini)  
recorded in MILANO in 1902.

other cylinders by ENRICO CARUSO made for PATHE, in MILANO, 1902 included:

-84003 -TU NON MI VUOI PIU BENE (Pini & Corsi) which existed in two sizes: "ordinary" and "inter".

-84006 -QUI SOTO IL CIEL ("LES HUGUENOTS") (Keyerbeer) existed in two sizes: "ordinary" and "inter".

In 1906 PATHE reissued 84004 and 84006 on a double-sided Italian record (hill-and-dale, etched label numbered 10009, size: 28cm, groove starting from the center).

302: "Don Giovanni" Serenade (in Italian) - Baritone  
(GB) Two possibilities here: Pathe 6061 by Giacomo Rimini, a 12" (actually about 11 1/2" or 29 cm.), or 80027, a 35 cm (14") issue sung by Mario Sammarco; you pays yer money and takes yer choice....

\*\*EMERSON 302 (from Averty)

- PATHE 60061 (not 6061) was cut in NEW YORK by GIACOMO RIMINI in 1917; it was a two-sided disc hill-and-dale paper label.

side one - SERENADE ("DON GIOVANNI") (Mozart)

side two - QUAND ERO PAGGIO ("FALSTAFF") (Verdi)

LA MIA SPOSA SARA LA MIA BANDERA (Rotoli)

- PATHE 86404 was cut by MARIO SAMMARCO in MILANO in 1912, it also being SERENADE ("DON GIOVANNI") (Mozart). This hill-and-dale groove was also issued on double sided ITALIAN PATHE 10117 and FRENCH 0562 and AMERICAN PATHE 80027, --all three having the same coupling: 86400 MARIO SAMMARCO singing CANZONE DEL TORREADOR ("CARRAN").

It is my opinion that it was the last interpretation (SAMMARCO) which was issued on EMERSON 302 ("Don Giovanni" Serenade).

303: "Tosca" - Constantino....The artist's credit (GB) made it possible to nail this one down to Pathé 29 cm. disc 60007, which coupled two arias from this opera by Florencio Constantino. The sleeve listing transcribed here gave no hint of which aria was chosen, but I'd guess it was "Recondita Armonia; why bother with another version of "E lucevan le Stelle"?

\*\*EMERSON 303 (from Averty)

-Source is. PATHE CYLINDER CATALOGUE, OCTOBER 1905 FLORENCIO CONSTANTINO cut for PATHE cylinders in PARIS, early 1905.

-4251 -E LUCEVAN LE STELLE ("LA TOSCA") (Puccini)

which existed only in one "ordinary" size

-4258 -RECONDITA ARMONIA ("LA TOSCA") (Puccini)

which also existed only in one "ordinary" size

-4251 groove was issued also on double side ITALIAN.

PATHE 10122, FRENCH PATHE 0527, ENGLISH PATHE 5127 and USA PATHE 60007. EMERSON 303 used this

title. Although 4258 was coupled on all these

issues listed above with the exception (of course!) of EMERSON.

(GB)

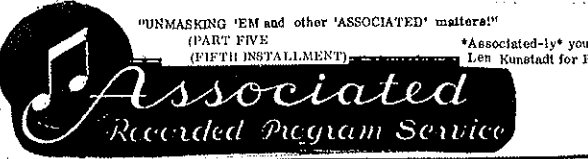
-304: "Don Carlos" - Magliulo, Bernardo & Pacini  
N.B.: Of all the records listed here, the above was the only one not cited on the sleeve. Could it have been released out of numerical sequence? The title and artists' credit are from a partial listing published in the July 1942 issue of "Hobbies" as part of a column on "Historical Records" by Stephen Fassett. He was able to identify the performance as a chunk of the Act 2 trio from that opera. The artists' credit seems to have been copied from the label, like Fassett, I'm sure the disc is a Pathé derivative, but I have only two Pathé catalogs to work with, and I can't find any arias from "Don Carlos" in either of them. A further check under the names of each singer was equally unproductive.. Could the record have been deleted??? Damfino! If anyone else is better supplied with Pathé catalogs, particularly those of an earlier vintage than 1916, I suggest he do a bit of digging therein, and hope he'll report the results. I suspect the original issue of this aria may have been one of the 90 rpm center-start discs. It is equally possible that at some point, it was remastered to an 80 rpm outside-start record, and renumbered.

\*\*EMERSON 304 (from Averty)

"DON CARLOS" -- Magliulo, Bernardo & Pacini  
There was only one trio in the ITALIAN PATHE CATALOGUE of 1920, re: "DON CARLOS" by G. Verdi, that being "TREMA PER TE, FALSO FUGITO" by ELVIRA MAGLIULO, soprano; GIUSEPPE DI BERNARDO, tenor -- and ADOLFO PACINI, baritone, on PATHE (etched label) 12531 (86349). This record was supposedly cut in Milano, circa 1912 or 1913.

(TO BE CONTINUED)

All correspondence either to George Blacker (new address) 2144-4 Waterbury Rd., Cheshire, CT - 06410 or Jean-Christophe Averty (see his address in heading).



COMPLETE LISTING OF R&B MATERIAL ON  
ASSOCIATED TRANSCRIPTIONS by DAVE KRESSLEY (R&B - PART TWO)

On the early Associated discs, 12" & 16" discs were sometimes recorded at the same sessions. A single letter in front of the matrix number is a 12" disc, and a double letter indicates a 16" disc. (Example: MX-A-929 is 12", MX-AA-1833 is 16"). Early discs (1930's) were issued in the same sequence as mastered, with any unsatisfactory cuts simply crossed out, usually with pencil scratches to defeat use. Beginning in the 1940's, the material was mastered on "G" and "H" wood 17" discs, and usually up to 4 discs were cut simultaneously. The useable or satisfactory cuts were then dubbed to new masters for issue, and using the same block of numbers as were used for the original masters. On the session sheets-cuts that are indicated as "Do not use this cut" are false starts, breakdowns, etc. These masters have letters in front of any master. A 12" disc bears a single "Z" in front of the matrix number). "ZZ" matrix numbers were mastered and/or re-mastered to or from tape.

If any additional information is required, please let me know, or people may write to me. Best wishes,

THE DEEP RIVER BOYS (16" ASSOCIATED TRANSCRIPTIONS) cont'd from RR 241/2  
MAY 10, 1946 - cont'd

Orig. Hx. & cut		Dubbed to Hx. & cut	Issues
ZZ-5149-1	Do not use this cut (0:34)		
ZZ-5149-2	As We Walk Into The Sunset		
ZZ-5149-3	Do not use this cut (0:10)	ZZ-5148-3	61,058-A
ZZ-5149-4	Keep Me In Mind		
ZZ-5150-1	You Ain't What You Used To Be, Sueie	ZZ-5146-2	61,058-A
ZZ-5150-2	De Heab'n Doors Gwint'er Clene	ZZ-5147-4	61,066-B
	(July 11, 1946 - New York City, N.Y.)		60,872-B
ZZ-5223-1	Tippin' In (1:31)		
ZZ-5223-2	Tippin' In (1:31) (Retake) - not issued		
ZZ-5223-3	You Can't Have Your Cake And Eat It	ZZ-5224-4	60,957-H
ZZ-5223-4	Do not use this cut (0:30)		
ZZ-5223-5	Underneath The Willow Tree		
ZZ-5224-1	Do not use this cut (0:08)	ZZ-5223-1	60,957-A
ZZ-5224-2	Do not use this cut (1:10)		
ZZ-5224-3	Do not use this cut (1:07)		
ZZ-5224-4	Lead Me Your Laps (3:16) - Not issued		
ZZ-5224-5	Do not use this cut (0:30)		
ZZ-5224-6	You Had Me Saying Yes In No Time	ZZ-5798-1	61,066-B
ZZ-5225-1	Chloe	ZZ-5224-3	60,957-H
ZZ-5225-2	Do not use this cut (1:12)		
ZZ-5225-3	Who's Got The Key	ZZ-5223-3	60,957-A
ZZ-5225-4	Why Adam Sinned	ZZ-5223-2	60,957-A
ZZ-5225-5	I'll Be Around	ZZ-5224-2	60,957-B
ZZ-5226-1	Do not use this cut (0:05)		
ZZ-5226-2	Do not use this cut (0:03)		
ZZ-5226-3	Do not use this cut (1:07)		
ZZ-5226-4	Do not use this cut (0:04)		
ZZ-5226-5	Oh But I Do	ZZ-5798-2	61,066-B
ZZ-5226-6	Who's Sorry Now	ZZ-5224-1	60,957-B
ZZ-5226-7	Do not use this cut		
ZZ-5227-1	Oh, Lady Be Good	ZZ-5224-5	60,957-B
ZZ-5227-2	Oo Rang Dong Ding Dong Belle	ZZ-5223-6	60,957-A
ZZ-5227-3	Somebody Got Lost In The Storm	ZZ-5223-5	60,957-A
ZZ-5227-4	Keep-A-Inchin' Along	ZZ-5223-4	60,957-A
	(Aug. 2, 1946 - New York City, N.Y.)		
ZZ-5273-1	Do not use this cut (0:02)		
ZZ-5273-2	When Your Lover Goes	ZZ-5274-5	60,927-A
ZZ-5273-3	That's What You Need To Succeed	ZZ-5275-4	60,927-B
ZZ-5273-4	Indiana	ZZ-5274-4	60,927-A
ZZ-5273-5	Do not use this cut (0:07)		
ZZ-5273-6	Body And Soul	ZZ-5274-3	60,927-A
ZZ-5274-1	The Bug-A-Boo	ZZ-5273-5	60,917-B
ZZ-5274-2	Those Foolish Things	ZZ-5273-4	60,917-B
ZZ-5274-3	Do not use this cut (0:39)		
ZZ-5274-4	Do not use this cut (1:30)		
ZZ-5274-5	Ain't Misbehavin' (2:38)		
ZZ-5275-1	Ain't Misbehavin' (Retake) (2:38)	ZZ-5273-3	60,917-B
ZZ-5275-2	Poor Priscilla	ZZ-5275-5	60,927-B
ZZ-5275-3	Deep River (Gloaming Theme)	ZZ-5273-1	60,917-B
ZZ-5275-4	Deep River (Gloaming Theme)	ZZ-5273-6	60,917-B
ZZ-5275-5	Romance A La Mode	ZZ-5273-2	60,917-B
ZZ-5276-1	Do not use this cut (0:03)		
ZZ-5276-2	Do not use this cut (0:30)		
ZZ-5276-3	Shortnin' Bread	ZZ-5275-3	60,927-B
ZZ-5276-4	Do not use this cut (0:55)		
ZZ-5276-5	You Must Be Losing Your Mind	ZZ-5274-2	60,927-A
ZZ-5276-6	See If I Care	ZZ-5274-1	60,927-A
ZZ-5277-1	Don't Blame Me	ZZ-5275-2	60,927-B
ZZ-5277-2	I Didn't Know About You (2:34)		
ZZ-5277-3	I Didn't Know About You (Retake) (2:37)	ZZ-5275-1	60,927-B
	(Sept. 5, 1946 - New York City, N.Y.)		
ZZ-5352-1	Doctor, Doctor (2:05)		
ZZ-5352-2	Do not use this cut		
ZZ-5352-3	Doctor, Doctor (Retake) (2:08)	ZZ-5352-2	60,895-H
ZZ-5352-4	Do not use this cut (0:10)		
ZZ-5352-5	Poppa's Back And Momma's Got Him In Tow (1:54)		
ZZ-5352-6	Poppa's Back And Momma's Got Him In Tow (Retake)	ZZ-5352-1	60,895-B
ZZ-5353-1	Do not use this cut (0:03)		
ZZ-5353-2	Confessin' (Retake) (2:44)	ZZ-5352-4	60,895-B
ZZ-5353-3	Confessin' (2:44)		
ZZ-5353-4	Keepin' Out Of Mischief Now	ZZ-5352-3	60,895-B
ZZ-5353-5	Do not use this cut		
ZZ-5354-1	The Froggie And The Catfish (1:45)		
ZZ-5354-2	The Froggie And The Catfish (Retake) (1:54)	ZZ-5352-5	60,895-B
ZZ-5354-3	Do not use this cut (0:03)		
ZZ-5354-4	Do not use this cut (0:05)		
ZZ-5354-5	Please Don't Say No, Say Maybe	ZZ-5353-2	60,896-B
ZZ-5354-6	Your Socks Don't Match	ZZ-5353-1	60,896-B
ZZ-5355-1	Hallelujah	ZZ-5353-5	60,896-B
ZZ-5355-2	It Had To Be You	ZZ-5353-4	60,896-B
ZZ-5355-3	Do not use this cut (0:05)		
ZZ-5355-4	Do not use this cut (0:29)		
ZZ-5355-5	Do not use this cut (1:48)		

22-5353-6	I'm A Sin To Tell A Lie	22-5353-3	60,896-B
22-5356-1	Little Sally Anne	22-5354-5	60,975-B
22-5356-2	You Talk A Good Game Of Love	22-5354-4	60,975-B
22-5356-3	Couldn't Hear Nobody Pray	22-5354-3	60,975-B
22-5356-4	My Lord's A Ridin' All The Time	22-5354-2	60,975-B
22-5356-5	Said He Would Call The Ocean	22-5354-1	60,975-B
Orig.Mx.Acct (June 6, 1950 - New York City, N.Y.) Dubbed to Mx.Acct Issues			
22-6437-1	I Wish I Could Shimmy Like My Sister Kate	T2-6437-1	61,221-A
22-6437-2	I'll Be With You Apple Blossom Time	T2-6437-2	61,221-A
22-6437-3	It Ain't Gonna Rain No Mo'	T2-6437-3	61,221-A
22-6437-4	Mean To Me	T2-6437-4	61,221-A
22-6437-5	Mean To Me (Retake)	T2-6437-5	61,221-A
22-6438-1	Tuxedo Junction		
22-6438-2	Tuxedo Junction (Retake)	T2-6438-1	61,256-B
22-6438-3	By The Light Of The Silvery Moon	T2-6438-2	61,256-B
22-6438-4	Cry And You Cry Alone	T2-6438-3	61,256-B
22-6438-5	What Did He Say?	T2-6438-4	61,256-B
22-6439-1	Don't Ask Me Why	T2-6437-5	61,221-A
22-6439-2	Down In The Glen	T2-6438-5	61,256-B
22-6439-3	Wrapped Up In A Dream		
22-6439-4	Wrapped Up In A Dream (Retake)		
22-6439-5	Wrapped Up In A Dream (Second Retake)	T2-6439-1	61,226-B
22-6440-1	Necessity		
22-6440-2	Necessity (Retake)	T2-6439-2	61,226-B
22-6440-3	That Lucky Old Sun	T2-6439-3	61,226-B
22-6440-4	Asleep In The Deep	T2-6439-4	61,226-B
22-6440-5	It's Too Soon To Know		
22-6441-1	It's Too Soon To Know (Retake)	T2-6439-5	61,226-B

announcements by Douglas, Ware & Gardner. Cuts 2, 7, 8, 9, 10, 11, 12 & ZZ-5275 cuts 3, 4, were re-recorded on ZZ-6479 cuts 1 thru 9 and issued on ZZ-6479 cuts 1 thru 9. (Theme Disc 61,235-A  
Greetings by each of 15 artists.  
Deep River Boys' Christmas Greeting/Holiday  
Congratulations And/or Good Luck TZ-6553 cuts 13,14,15 61,252-A  
Tape#555 Take: (May 28, 1952 - New York City, N.Y.)

<p>(May 22, 1952 - New York City, N.Y.)</p>			
1	Water Boy	TZ-6970-1	61, 372-A
2	The Chicken Song (I Ain't Gonna Take It Settin' Down)	TZ-6970-2	61, 372-A
3	Little Tommy Went A-Fishing	TZ-6970-3	61, 372-A
4	Ashey of Essex	TZ-6970-4	61, 372-A
5	Nighty Lark - The Rose	TZ-6971-1	61, 384-A
6	Glad Rar Doll	TZ-6971-2	61, 384-A
7	In A Shanty In Old Shanty Town	TZ-6971-3	61, 384-A
8	Peter On The Sea, Sea, Sea	TZ-6971-4	61, 384-A
9	There'll Be Jubilation	TZ-6972-1	61, 384-B
10	Who's Got The Whoopie? (Who's Got The Whoopie?)	TZ-6972-2	61, 384-B
11	The Ferry-Boat Inn	TZ-6972-3	61, 384-B
12	Deep Waters	TZ-6972-4	61, 384-B
13	Sleepy Little Cowboy	TZ-6973-1	61, 372-B
14	Oh By And By	TZ-6973-2	61, 372-B
15	My Thanks To You	TZ-6973-3	61, 372-B

Although the session of May 27, 1952 was originally recorded on tape, composite acetates exist of the issued sequences.

THE VIRGINIANS - Associated transcriptions. Recorded March 20, 1939. Not issued.  
Masters (164)

ZZ-2069 My Blue Heaven  
I've Got To Be A Rug Cutter  
Born To Swing  
Magsaki  
I Would Do Anything For You  
I've Found A New Baby

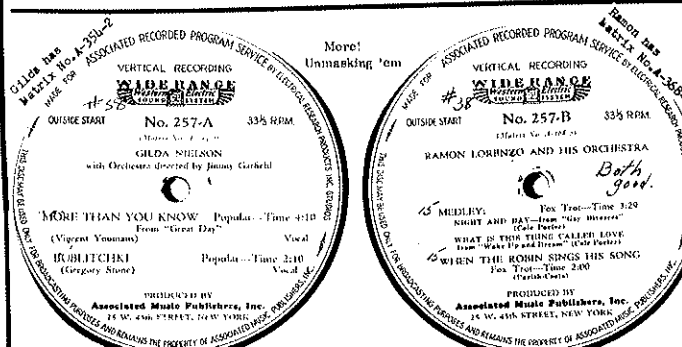
ZZ-2070 Ol' Man River  
St. Louis Blues  
Sweet Sue - Just You  
Alexander's Ragtime Band  
I've Got Rhythm

ZZ-2071 Shadrack  
Nunca, Nunca, Nunca (Never, Never, Never) (Sung in Spanish & English)  
I've Got Horces And Numbers On My Mind  
Adios Mariquita, Linda (Sung in Spanish & English) (Goodbye, Mariquita,  
Darling)

ZZ-2072 Hold Tight - Hold Tight (Want Some Seafood Mama)  
Calla (Sung in Spanish)  
Gracion Caribe (Sung in Spanish)  
Vereda Tropical  
Vereda Tropical (Retake) (Sung in Spanish)

Acetate masters are known to exist for ZZ-2069, ZZ-2071 & ZZ-2072 even though Master record sheets state that metals & acetates were scrapped 9-6-49.

\*\*\*Thank you Dave! for an extraordinary Associated Transcription discographical presentation delving into their R&B outlet. We would indeed welcome your discographical probe into R&B artists on such labels as LANG-WORTH, STANDARD, THESAURUS, etc transcriptions. You are opening a whole new avenue of R&B discographical research!



Just found this Associated 12 inchers. GILDA NIELSON was a pseud for GERTRUDE NISEN and JIMMY GARFIELD was none other than JOHNNY GREEN who directed the orph. for "Gilda". Gilda does a splendid rendition of Gregory Stone's "Is He P. PUBLICITY in Russian and English." The 8 inch NIELSON LORETTA was really LORETTA MADRIGUERA. Here is one of the rare examples where Associated did not apply their ingenious pseudonymous procedure of employing the initial letters of real artist's first and surname in perpetrating a non-de-plume. (eg. Gilda Nielson is Gertrude Niesen). Incidentally, you can add this Associated to Gert's discog. in the Rust/Debus Entertainment Discography tome.

the **H<sup>3</sup> chrono-matrix file!** PART THIRTY FOUR (cont'd from HRP41/242) 1<sup>st</sup> BEGAN IN ISSUE 175/8.  
 -for preface describing the format of this chronology-  
**Harold H. Martel** HAROLD H. MARTEL  
 55 Bane Street  
 NEW YORK, N.Y. 10014

Serialized work, see RS 22/2/..... Ansh			LARGE, MATH 11-23		TITLES		Sources JAZZ RECORDINGS (Lth) F&H or BLUES & GOSPEL - Gedrich/Dixon (2nd Pr)	
DATE	ARTIST	CDT	ARC	Col	REV	Sal	Vic	
1932-cont'd								
Dec 13	Asten	Can			Lafayette		74853-1	JR-1132
					Prison or Walls		74853-1	
					Two Times		74853-1	
14	Bador	NY			25601-1		I've Got A Roof Over My Head	-509
					25602-2		Then You Got And Changed Your Mind	
					25601-2		Let's Sit This One Out	
					25601B-1-2		Isn't It The Truth?	
	Washboard R.K.				12716-A(Voc)		Oh I You Sweet Thing	-1646
					12719-A(Voc)		Something's Gotta Be Done	
					12718-A(Voc)		Yes Sir!	
					12719-A(Voc)		Angeline	
					12720-A(Voc)		Old House	
					12721-A(Voc)		Gotta Be, Gotta Be Mine	
					12711-A(Voc)		Wah-Dee-Deh	
					12723-A(Voc)		Blue Drag	
					12724-A(Voc)		Syncope Your Sins Away	
					12725-A(Voc)		I'm Getting Sentimental Over You	
16	Selvin				15232-2		Young And Healthy	-1388
	Ponce Sis.				25603-1-2		Fit As A Fiddle	-123
					25603-2		Contented	
					25603-2 (Lr)		So At Last It's Come To This	
					25603-2		A Million Dreams	
17	ABC B.S.B.				12741-A (Rn)		It's Gonna Be	-36
	Moble	Lon			OB4358-3		Brighter Than The Sun	-1149
19	Casa Lora	NY	B-12753-A (Br)		Tharkeying			-288
			B-12754-A (Br)		The Lady From St. Paul			
			B-12755-A (Br)		The Dance Of The Lazy Duck			
			B-12756-A (Br)		Rhythm Man			
	Weema	Can			Look Who's Here!			-1666
					Look Who's Here!			
					Hits Off, Here Comes A Lady		74873-1	
					Hits Off, Here Comes A Lady		74874-1	
					So At Last It's Come To This		74875-1	
					Unhandle Fate		74876-1	
20c.	Jefferson	Paris			Isn't It Romantic?	RS-1241-2		-887
21c.	Armstrong	Can			Medley Of Armstrong Hits-Part 2	74877-3		-53
					Medley Of Armstrong Hits-Part 1	74878-2		
1932-cont'd								
Dec 21	A.Bell	NY	ABC	But	Sal	LG		JR-651
			B-12773-B (Col/LP)		I Must Have That Man			
			B-12774-B (Col/LP)		Baby			
	Millington		B-12775-A (Rn)		Any Time, Any Day, Anywhere			-486
			B-12776-A (Col)		Beats Bound			
22	Millie Bros.		B-12781-A (Br)		Diga Diga Do			-1673
	E.Waters		B-12789-A (Br)		I Can't Give You Anything But Love			-1052
			B-12794-A (Br)		Paris			
			B-12789-A (Br)		St. Louis Blues			
23	Casa Lora		B-12791-A (Br)		Flat Top Blues			-289
	S.Collins		12896-		Do That Thing			BR-137
			12897-		Sad And Lonesome			
			12898-					
	F.Snell		25604-2		25604-2		25604-2	JR-1436
			25605-2		It's Blasier Again			
			25606-2		Willie, Keep For Me			
			25607-2		Just- 25607-2		A Little Home For The Old Folks	

74 At this point RHM provided us with 714 manuscript pages which we have reduced down (ration-wise). We consider this one of the greatest treasures in the history of discography; permanent reference; RHM lives



# RAGGING the CL ASSICS

JOHN SAM LEWIS

DISCOGRAPHICAL  
SERENDIPITY  
"JULIUS BERGER"  
CELLIST

In the Eighteenth Century Horace Walpole published a book titled *The Three Princes of Serendip*. Serendip is the old name for Sri Lanka (or Ceylon) and Walpole's three princes were continually making chance discoveries while looking for unrelated things. Walpole gave the English language a new word, *serendipity*, meaning making accidental discoveries while looking for something else.

The world of scholarship tends to be suspicious of serendipitous discoveries and rightly so, but occasionally one makes a purely accidental discovery even in discography. Recently it happened to me.

Some time ago I obtained two cello recordings from a British dealer. The cellist, in both cases, was Julius Berger, who seems to have made a fairly sizable number of solo cello records in the early years of this century. These records occasionally turn up in European auction and fixed price catalogues usually on the Beka and Favorite labels. The German Beka label, like Italian Fonotipia, was eventually acquired by the Carl Lindström group which appears to have incorporated most of the classical and semi-classical material available to it for use on its Parlophone (or Parlophon in Germany) and Odeon labels, but some of the Lindström matrices were leased to other labels including Ariel and Scala in England.

Lindström's U. S. branch was originally known as the Otto Heinemann Phonograph Company and, after 1919, as the General Phonograph Company. Heinemann seemed to have derived his Okeh label from his own initials, but because of the First World War, presumably, the Otto Heinemann company soon became more or less independent of Lindström. However, Otto Heinemann/General still retained rights in the U. S. to the Lindström European catalogue throughout the 1920s, even after General had merged with U. S. Columbia in 1926. The year before, English Columbia had absorbed the Lindström interests and in the following year had purchased a controlling interest in U. S. Columbia in order to utilize the new Western Electric technology of making electrical recordings.

The merger of the leading European record companies in 1931, producing the huge Electrical and Musical Industries (EMI), forced an abandonment of U. S. Columbia. EMI had amalgamated Gramophone (HMV), European Columbia, Parlophone, Electrola (in Germany), and Pathe, and because of interlocking directorships EMI had to unload U. S. Columbia or risk prosecution under the American anti-trust acts. Thus U. S. Columbia eventually lost domestic rights to the Parlophone-Odeon catalogue. However, EMI still seems to retain British rights to the old Okeh list.

Because of these various corporate manipulations, American record collectors have been puzzled because sometimes the same Lindström material has appeared on both U. S. Columbia and U. S. Decca. The Columbia Lindström material was pressed better but the Deccas were sold at cheaper prices. Even more puzzling to American jazz record collectors is that the Louis Armstrong Hot Five and Hot Sevens, recorded originally for Okeh, may be reissued on Columbia (or CBS) in the United States but on EMI labels in England.

When General began its association with Lindström in the early 1920s some of the Lindström material appeared on Okeh, but eventually the imported masters were issued in the United States on domestic Odeon. Because Italian Fonotipia was also a part of the Lindström combine, General also issued a few items on the Fonotipia label. Some of these items are listed in

(comments to JOHN SAM LEWIS, P.O. Box 194475, Univ. Sta., ARLINGTON TEXAS 76019)

James Creighton's *Discompendia of the Violin* as being on the Okeh (sic) label, though properly they should be listed as Fonotipias, the numbers differentiating them from European Fonotipias.

Odeon as an American label lasted about ten years. Some of the first American Odeons were the recordings the Liszt piano pupil Eugen d'Albert had done for the European company a few years before the beginning of the First World War. In the early-1920s (after they had been deleted in Europe) some of those early d'Albert appeared on U. S. Odeon. Other Lindström classical and semi-classical titles were similarly issued, and European ethnic (mostly German but some eastern European) material came out on an orange Odeon label in the U. S. For a brief time popular and jazz items were issued on Odeon and the short-lived U. S. Parlophone labels for the West Coast trade. These latter consist of regular Okeh material from the U. S. and have ONLY and PNY prefixes.

One of my Julius Berger records is an Okeh of European origin. This Okeh is a 30 cm. (12-inch) record, and though no visible matrix number appears on one side, the other side bears a Parlophone matrix number. The item features Julius Berger, cello, with piano accompaniment:

Van Biene: Broken Melody (no vis. mx. no.)/  
Goltermann: Concerto in c: Andante (2-1527-2)

The 2- prefix Parlophone matrix number represents a 30 cm. recording and the suffix -2 represents the second take. When no suffix number appears on a Parlophone the first take has been used.

The other two Julius Berger records I have are

Berceuse (15428)/Romance (14859) Ariel 4081

Ave Maria (no mx. no.)/Caro Mio Ben (no mx. no.)  
Scala 331

Noticeable, and very annoying to me, are the absence of composer credits on all four sides. All four sides have unidentified piano accompaniment, but the "Romance" adds an unidentified flute obbligato as well. It was certainly not difficult to identify the "Berceuse" as Godard's from *Jocelyn*, popularly known as "Godard's Lullaby." In fact the work had been recorded by John McCormack, with violin obbligato by Fritz Kreisler, in an English translation. McCormack had been able to sing, with a perfectly straight face,

Awake not yet from thy repose.

Most singers might have trouble managing that line today without breaking up.

The composer of "Caro Mio Ben" was Giuseppe Giordani, the cello transcription having been made by David Popper. I must credit Tom Clear for identifying the composer for me. The "Ave Maria" was the Bach-Gounod "Ave Maria," not the Schubert.

But who was the composer of "Romance"? I did not recognize the piece when I played it, and the title did not help one bit. For more than a year the composer of "Romance" remained unidentified in my card file, much to my annoyance.

(To Be Continued)

Editor LK note: Sam! On the Concerto in C Minor Andante/Broken Melody you left out the Okeh catalog number. This prompted me to go to our Okeh 1922 catalog.. and we found the catalog number as being 3007. Is this right? While thumbing through the catalog.. I found another Julius Berger entry, it being Millions D'Arlequin (Drigo's Serenade) and melody by F (Rubenstein), both listed as cello solo and piano -and it's on a ten inch Okeh 1343. If this be a Okeh-USA session by Julius it more-than-likely fall into the early S-7900 matrix series.

(second go around - PART SEVEN: 1M 943 to 1M 1006)

Imperial  
RECORDS

MATRIX LISTING (1M 1 to 1M 2000) (1947 to 1959)  
compiled by CEDRIC J. HAYES with help from  
Peter Gibbons (England) and Michel Ruppel (France),  
also JAZZ RECORDS (1942-1952) by Jorgen Jensen  
and BLUES RECORDS (1943-1956) by Mike Leadbetter/  
Neil Slaven.

Note: all master numbers are prefixed 1M. All issue numbers shown are IMPERIAL, unless otherwise noted. Abbreviations: - LA - Los Angeles; NO - New Orleans.

The Cash Box, Music

March 24, 1956

Red Hot!  
All Pop

No. 5376  
Chuck Carbo  
and the Spiders

"HOW I FEEL"

No. 5378

Bobby Mitchell

"TRY ROCK  
AND ROLL"

No. 5380

Smiley Lewis

"ONE NIGHT"

No. 5381

Ernie Freeman

"ROCKIN'  
AROUND"

No. 5382

Johnny Fuller

"SISTER JENNY"

No. 5383

"CRYIN' FOR  
YOU BABY"

Imperial Records

LK notes Cashbox

Left out artists

name on TWP 5383.

It's by THE BARONS!

(TO BE CONTINUED)

Correspondence to CEDRIC J. HAYES,

24, Redley Road, Littlemore, Oxford,

ENGLAND OX4 3UA

ANYAUGH E. UROHU. c. 1956.

991 Be bo wore foro satido

992 Ada Lon

993 War dance

994 I'm serious

995 Afro-maringa

996 Mhuru Ginanya (means I love you)

DAVE BARTHOLOMEW AND HIS ORCHESTRA. NO. c. November, 1955.

943 Would you 5390

JOE MORRIS AND URSULA REED: NO. -1 JOE MORRIS, c. November, 1955.

944 The good book 5371

945 Let's face it 5371

946 It's later than you think - 1 5371

947 Pool about the man I love 5371

FATS DOMINO AND HIS BAND. NO. 30th November, 1955.

948 Don't blame it on me 5375, LP140, LP9004

949 If you need me 5375

BARL CURRY. c. 1955.

950 Love somebody Post 2011

951 Hobo Post 2011

THE JEWELS. c. 1955.

952 No shoulder to cry on 1M94005

953 How 5377

FATS DOMINO AND HIS BAND. NO. 30th November, 1955.

954 Howdy podner 1M9065

955 So long 5396, LP9020

BOOZOO CHAVIS. Leko Charles, La. 1954. Acquired from

956 Paper in my shoe Folk Star. 5374, LP94001

957 Boogie stomp 5374, LP94001

DAVE BARTHOLOMEW AND HIS ORCHESTRA. NO. c. 1955.

958 Shrimphand gambo 5373

SONNY WARNER. c. 1955.

959 I wonder 5379

960 My love for you 5412

961 Early in the morning 5370

962 Walkin' down the road 5379

FATS DOMINO AND HIS BAND. NO. c. December, 1955.

963 I can't go on this way 5980

964 My blue heaven 5306, LP9009, LP9062, LP142

BOBBY MITCHELL. c. 1955.

965 Try rock 'n' roll 5370

966 I fell for you 5412

967 You are my angel 5370

968 No no no 5307

THE JEWELS. c. 1955.

969 One night 5307

970 Everybody needs a little lovin' 5307

971 My baby 5307

972 Skid row 5307

HERLE KILGORE. c. 1955.

973 I feel guilty 5555

974 Hang doll 5370

975 Plonco, plonco, plonco 5379

976 Teenagers holiday 5379

ERNE FREEMAN. c. 1955.

977 Rockin' around 5301, LP9030

978 Lost dreams 5301, 5621, LP9030, LP9099, LP9250

979 Swing it 5307

980 Free wheeling 5307

SONNY CHISS. LA. c. 1956.

981 Easy living LP9006, LP9205, LP12205

982 Criss cross LP9006

983 Willow weep for me 5694, LP9006, LP9205, LP12205

984 Alabama bound LP9006, LP9205, LP12205

RUTH DURAND. c. 1956.

985 Tin can alley Post 2012

986 I'm wise Post 2012

JOHNNY FULLER. LA. c. 1956.

987 Don't slam that door 5395

988 Sister Jenny 5382

989 My heart is bleeding 5382, LP9099

990 Restless 5395

ANYAUGH E. UROHU. c. 1956.

991 Be bo wore foro satido LP9007

992 Ada Lon LP9007

993 War dance LP9007

994 I'm serious LP9007

995 Afro-maringa LP9007

996 Mhuru Ginanya (means I love you) LP9007

THE BARONS. c. 1956.

997 So long my darling 5303

998 Cryin' for you baby 5303

999 Once in a life time 5307

1000 Don't walk out 5397

CHUCK CARBO & THE SPIDERS. c. 1956.

1001 How I feel 5376

1002 That's the way to win my heart 5405

1003 Goodbye 5405

1004 I'll be free 5376

1005 Don't pity me 5376

\*\* MERCURY 5000 SERIES - 78 RPM - 1946 to 1952 \*\*

compiled by ED NOVITSKY

(cont'd from RR241/2)  
PART SIX (8246 to 8290)

MERCURY RECORDS

5000 SERIES

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The Blues & Gospel artist transferred to the 57-6000 series, the 1000's were revived temporarily (album series). I think LK Floesier, if you can fill me to me.

[TO BE CONTINUED]  
BILL BENNETT,  
EAST BURWOOD,  
THE CAPITOL 15000 series issue up to the press

(Editor LK correction: Part 5, very factual)

23

but she'll be busy doing guest shots, including several with Bing Crosby before he concludes his Philco series June 1. This shot of Kay is from Columbia's "Make Believe Ballroom" movie in which she will be seen panting out "I'm the Loneliest Girl in Town" a la her Capitol platter.

A Chapter In My Life Called M  
The Little Old Church Near Li  
When Is Sometime?  
The Story Of My Life  
CH. That's Right  
I Got It Bad

\*\*\* correspondence to  
NEWHAVEN ROAD, 3151,  
VICTORIA, AUSTRALIA

MAN Crabtree, 31 Eany  
come, plucks his gibber  
you like a hummingbird. He,  
is recorded in Hollywood  
without Crabtree is working  
is a week at a merry comic.

1968-  
3382-  
3987-2  
3988-3

3960-2  
3961-4  
3985-  
3986-  
3973-

3842-  
2989-  
3827-1  
3829-1

Printed as  
Page 9 of



# **DIGGIN' THE GROOVES** BOB DAVENPORT

As I begin this latest column for RR it's approaching the last couple of days of 1989, and as far as reissue releases are concerned it has NOT been a good year!

Many of the independent record companies have either ceased operation, or are in a state of dormancy. And the majors entered a period of complete lack of cooperation in keeping us informed of new reissues.

However, we do continue to get a few new things to review, but most do not come under the heading of "reissues". It will be these things we'll be reporting on in this issue of RR.

Bainbridge Records continue to be a class act with their releases, (address: P.O. Box 8248, Van Nuys, Ca 91409-8248) and recently sent me two cassettes to review.

These are BTC-6283, and while it may be a little late to reporting on it, take my word for it, it's a nice item to have in the collection for next holiday season. It's "Ferrante and Kris Kringle, Wish You a Merry Christmas", and as the title suggests it's Art Ferrante going solo, after an association of 37 years with Lou Teicher.

BTC-6282 again features just Ferrante, and is called "Ferrante and the Phantom of the Opera" playing tunes from this revival and other opera favorites. Nice listening!

From Tusco Records (1721 Geary Road, Walnut Creek, Ca 94596) comes a fine new jazz singer by the name of Scotty Wright. His new release is called Too Much Fun, and the LP and cassette both carry the catalog number SW 4605. Scotty is a very talented newcomer, and according to Tusco's publicist, he is scheduled to play the lead in the up-coming film "Bojangles, the Bill Robinson Story".

On a label called Big Cheese (243 A Superior Drive, Campbell, Ca 95008) comes a cassette of a country group called McCarty & Company (Cass. #61989) and they just barely missed winning the Marlboro Country Talent Finals. It's a combination nicely done of "new Country" with a blend of standard country, according to Melissa McConnell of radio station KEEN in San Jose, Ca. - - - A nice, new act!

While my own activities have increased considerably the past 6 months or so, including anew marriage and a move, I do plan to try and get after record companies a little harder in 1990 for more cooperation, altho' I can't promise it'll bring many results as my last efforts were failures. All we can do is hope 1990 is better an '89!

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Jack Norworth  
Will Oakland  
Dick Powell  
The Revelers  
Harry Richman  
Manuel Roman  
Jean Sablon  
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